

NOTES

A WALL PAINTING AT No. 21, HIGH STREET, HIGH WYCOMBE

During conversion of these premises in 1977/8 (formerly known as The White House, and until recently occupied by Mr. Sweetland, the photographer) for use as office accommodation, the removal of wall paper set on canvas and battens in a first-floor front room disclosed traces of painting above a fireplace. Mr. R. F. Stupples of Messrs. Cruikshanks, Estate Agents, etc., invited me to inspect and advise on the painting. This I did in October 1977.

The house is to be identified with monument No. 17 (then No. 12 High Street) on page 199 of the Royal Commission on Historical Monuments South Bucks Inventory. The house has a late 17th or early 18th century front, but is dated, from internal features, by the Commission as 16th century with many later alterations. Two stone fireplaces from this house are listed as having been removed to the Capital and Counties Bank, and their present fate is not known. The house is, thus, one of considerable importance as a rare and valuable survival in a town that has, in fact, destroyed a high proportion of its old buildings and streets. The discovery of wall paintings adds to that interest. And it is gratifying that Messrs. Cruikshanks and the Charity Trust that now owns the premises have taken every care in conversion and preservation. I am grateful to them for supplying photographs.

The wall as seen after removal of the covering wall paper and canvas, but before the removal of further wall paper and two layers of limewash, is shown in Plate VIa. I uncovered sufficient to show the nature and extent of the painting; and the full uncovering, cleaning and conservation was completed by Mr. John Ellis, assisted by his wife. The finished wall is shown in Plate VIb, with a detail from the design in Plate VII.

It will be seen that the painting covers the whole North (interior) wall of the room and measures some 9 feet in length, plus a panel over the door, and the whole height of the room. No trace of painting was found elsewhere. I had already found that the Victorian grate had been inserted into an original open fireplace, with plastered brick jambs and a curved timber lintel which was included in the painted decoration. It was unfortunately not possible to preserve the whole fireplace in its original form owing to damage and weakness after removal of the filling, but a reasonable compromise was reached.

The work is executed on a hair plaster directly over the brickwork of the chimney-breast and adjoining wall. The medium was probably size.

The composition consists of a very large-scale design of repeated fantastic columns of classical type, with flanking beasts' heads amid scrolling foliage and flowers, and bunches of grapes and other fruits.

The small area over the actual fireplace that I uncovered appeared to be in black and white with touches of red. But full uncovering showed that this part must have become bleached by smoke, heat and fumes and that the rest was in full colour, with red, blue, green, brown, grey, etc. in black outline on the white or cream background lime plaster. Over the door is a small, isolated panel containing a grotesque human head flanked by cornucopiae. The whole is an extremely fine and impressive piece of decorative painting.

As usual, one turns to the late F.W. Reader's papers in the *Records and Archaeological Journal* for parallels. Two of the closest are illustrated in Vol XCII (1936) of the *Archaeological Journal*, Fig. 3 on p. 268 from Shire Hall, Wilmington, Kent; and the other, formerly at the Red House, Sproughton, Suffolk now in the Ipswich Museum, and shown by Reader as Plate XII in Vol. XCIII (1937) *Archaeological Journal* facing p. 237. Reader dates these as in the third quarter of the 16th century, but I would myself put them rather later. They and the High Wycombe painting also have something in common with the Manor Farm paintings at Loughton, Buckinghamshire. (R.C.H.M., North Bucks Volume p. 183 and plate opposite p. 178). These are mostly in black and white and take their inspiration from pseudo-classical prints or designs probably imported from Italy via the Low Countries. The introduction of colour would, in my view, place the High Wycombe example at the very end of the 16th century or about 1600.

The exotic subject-matter illustrates the trend of the times as exemplified by Henry Peacham in *The Gentleman's Exercise* (1612) where he defines the drawing of grotesques in the Antique style, referring to Greek classical forms: "The forme of it is a generall, and (as I may say) unnatural or unorderly composition for delight sake, of men, beasts, fishes, flowers, etc. without (as wee say) Rime or Reason, after your own invention . . . so that herein you cannot be too fantasticall". The finding and preservation of this painting adds another important example to the already considerable list of domestic paintings in Buckinghamshire of the 16th and 17th century.

E. CLIVE ROUSE

A MEDIAEVAL EARTHWORK AT STOKENCHURCH

This small banked enclosure, approximately ninety metres long and thirty metres wide, was found several years ago by the writer whilst following the tracks and footpaths on the West Wycombe Estate. The site is situated to the south of the A40 High Wycombe to Oxford road within the western boundary of the West Wycombe Estate, which appears to follow the same line as that on the estate map drawn by John Richardson in 1767 (see Fig. 1). It is also in part of Stokenchurch formerly in the parish of Aston Rowant, in Oxfordshire until 1896.

The site overlooks a dry valley and is cut diagonally by the 525' contour line. Its western boundary is a bank and ditch which is shown on all the Ordnance Survey maps as a boundary line.

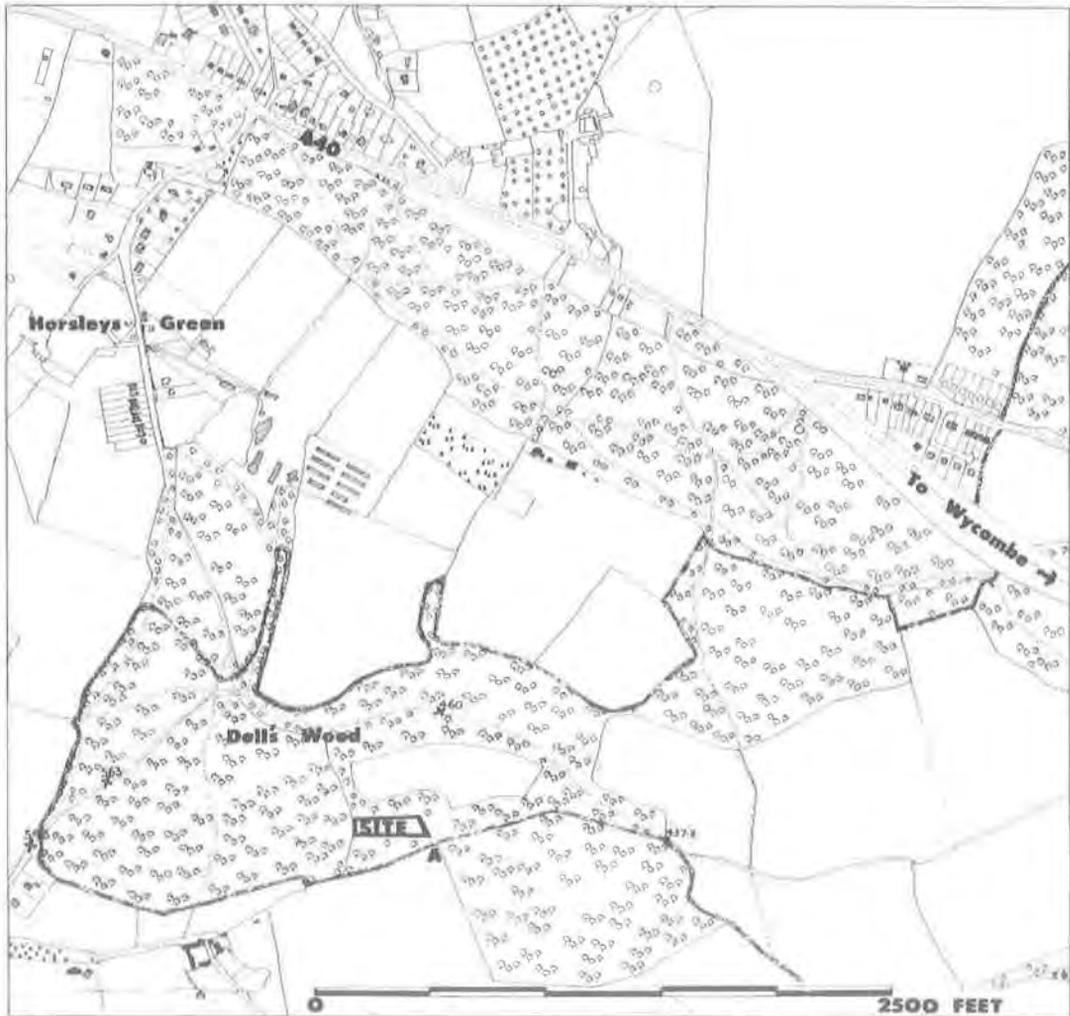


Fig. 1. Earthwork at Stokenchurch.

DELL'S WOOD, STOKENCHURCH, BUCKS

SU 78809435

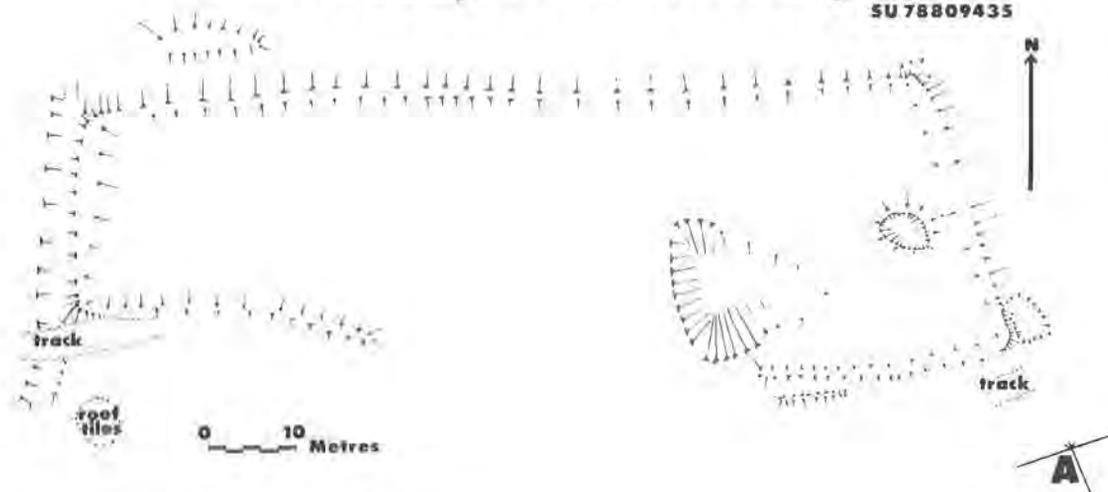


Fig. 2. Earthwork at Stokenchurch.

Mr. and Mrs. S. Cauvain and the writer surveyed the site immediately prior to the felling of the beechwood in which it was situated. (see Fig. 2). The circular area marked on the plan as "roof-tiles" was about three metres in diameter with the peg-tiles pitched at an angle into the ground round the base of a beech tree, possibly indicating a collapsed roof. There was no sign of house platforms within the enclosure, although surface finds here included sherds of thirteenth to fourteenth century date and shaped flint for building use. More roof-tiles, mediaeval sherds and cut flint were scattered to the south and east of the enclosure. Unfortunately the site was already much disturbed by the two saw pits and the larger pit shown on Fig. 2. The boundary bank on the south side was incomplete. Other pits, not shown, lie within the south boundary of Dell's Wood as does also a partly banked enclosure – a coppice – which appears on all the Ordnance Survey maps.

From the few sherds recovered from the site, it is presumed that it was occupied in the thirteenth and fourteenth centuries, the tiles and flint indicating permanent building(s) which may have been in existence at that date. The site is now enclosed and is part of a plantation of conifers.

B. D. EASTERBROOK

NOTE: It has, I believe, been suggested that this is the site of the lost hamlet of Fastendich. We know, however, from the Dormer muniments in the Warwickshire Record Office, that Sir John Donne and his predecessors in title back into the fourteenth century held Fastendich with Saunderton St. Mary and most of Saunderton St. Nicholas.¹ The deeds describe Fastendich as lying in West Wycombe and held of the bishop of Winchester as of his manor there.

In Domesday Book, Saunderton St. Mary was held of the bishop of Bayeux by Roger, the antecessor of the Turvilles of Weston Turville, and the half-hide that he held in West Wycombe may safely be identified with Fastendich.² It was not alleged in 1086 that any feudal relationship subsisted between Roger and the bishop of Winchester, the lord of West Wycombe, but before the Conquest, the holder of Fastendich could not sell it out of that manor.

There is yet another Domesday estate in Desborough hundred that no serious attempt has been made to identify. In Estone, it was said, two men held half a hide of Miles Crispin; there was land there, and meadow, for half a plough, and two tenants had that.³ The description need not here



Plate VIa No. 21 High Street, High Wycombe (The White House). Wall partly uncovered.



Plate VIb High Wycombe, painting as fully uncovered and mended.



Plate VII High Wycombe, detail of painting.



Plate VIII Figurine from Chalfont St. Peter, front and rear views.

Photographs by M. S. Duffy.



1a



1b



2

Plate IX

Leaden cloth seals, scale 2:1.

1a. 1611 over A, (CO)M' BVCKIN(GHAM ...).

1b. 1611 over Stuart arms of Britain.

2. Somerset seal of the same series, 1611 over H,
(COM'S)OMERSET.

Photographs by A. Cash, D.U.A., Museum of London.

be carried further.

Now the only possibility that I can suggest of any land lying or gelding within the hundred of Desborough in any vill called Estone or Aston is that it was an outlier of Stokenchurch, then a hamlet in the vill of Aston Rowant. It is highly probable that it is this that Mrs. Easterbrook has discovered, and that it is to be identified with a hamlet called Pilsedich, Piseledich and the like in the thirteenth century.⁴ There may originally have been some link with Saunderton St. Nicholas, but it appears later on among the de Hedsor fees.

We need not be disturbed at the thought of land in Oxfordshire gelding in Buckinghamshire. It was a sensible arrangement, paralleled elsewhere: in Beaconsfield for instance, half a hide which lay in Hertfordshire also gelded in our county.

G. R. E.

1. A. R. 896.

2. fo. 150a.

3. fo. 144b.

4. e.g. *Feet of Fines, Bucks*, ed. Hughes, Bucks Rec. Soc., p. 101, no. 7.

A COPPER-ALLOY STATUETTE FOUND NEAR CHALFONT ST. PETER

The copper-alloy statuette illustrated here (Fig. 1 and Plate VIII) was found by chance in 1976 in the vicinity of Chalfont St. Peter, Bucks. It eventually passed from its finder, *via* a common friend, into the possession of Mr. Ronald Taylor, to whom I am grateful both for bringing the find to my attention and for permission to present it to a wider audience. The precise find-spot is not known, but Mr. Taylor was able to ascertain that it lay within a radius of approximately 200 metres centred at TQ 015 905. This area lies just above the 90 metre contour at the southern apex of the ridge separating the Rivers Colne and Misbourne. I am grateful to Mr. M. E. Farley of Buckinghamshire County Museum for the information that no Romano-British finds are recorded within a 2 kilometre radius of the find-spot.

The figure, which is 95 mm tall and stands upon a circular base 30mm in diameter, is that of a nude male wearing only a crested helmet and with a baldric over his right shoulder. A short sword with a curved handle is attached to the baldric. The pose is static, with the knees slightly bent and both arms bent at the elbow. The left hand holds an object at waist height which, despite its rather worn condition, may be firmly identified as a human head, facing in the same direction as its bearer. A smaller ovoid object in the right hand, raised shoulder high, poses greater problems of identification. However, slight ridges towards the rear of each side of its upper surface have the appearance of ears, and it is suggested that the object is an animal's head. What species it might be can only be guessed on the basis of the size of the head relative to its human counterpart, and the position of the ill-defined ears. On these criteria, arguments might be made out for the head being rabbit/hare or dog/wolf/fox.

The naked figure with its military accoutrements is closely related to a group of statuettes found in Britain which, in their portrayal of a naked youth wearing only a crested helmet, are identified as representing the Roman god of war, Mars. In many cases the military attributes which the god would have held, and which would have put the identification beyond doubt, are missing, but identification of the type is confirmed by a statue from the Foss Dyke in Lincolnshire which bears a dedicatory inscription to Mars (Toynbee 1964, 66). However, the attributes of human and animal head held by the Chalfont St. Peter figure are not paralleled on any other British representation of Mars, and suggest a native, Celtic, influence. The archaeologically well attested continental Celtic cult of the human head, which found expression in the decapitation of defeated foes as a grisly prize of martial success, is depicted in late Iron Age Britain on coins of Cunobelin which show on one side a warrior-god brandishing a human head and a spear (Mack 1975, 94, no. 260). A number of animals, including

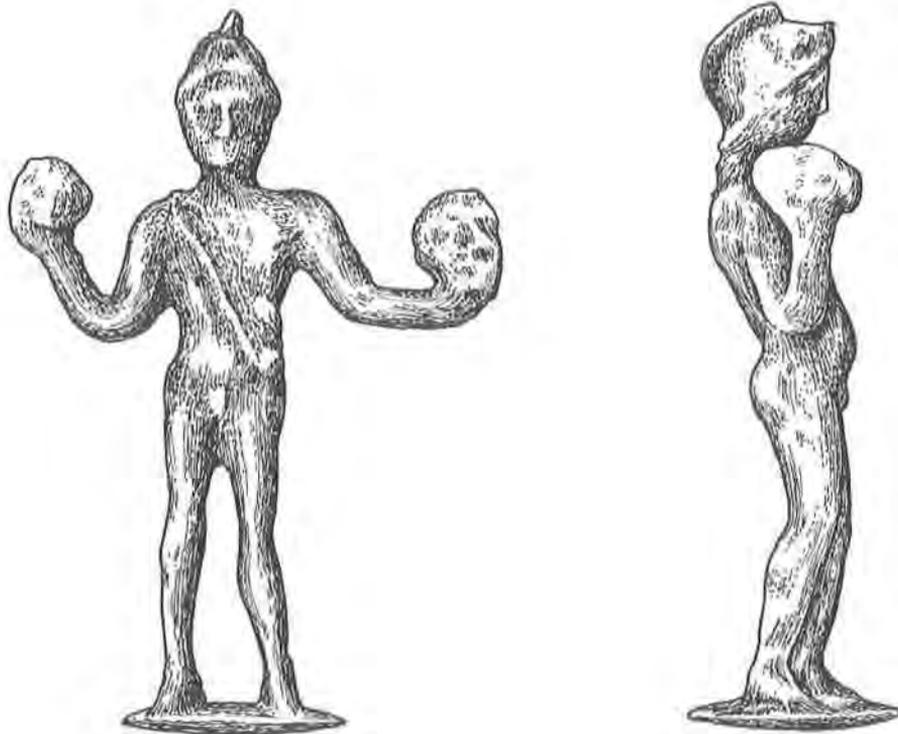


Fig. 1. Statuette from Chalfont St. Peter (Scale 1:1).

rabbit/hare and dog are also known to have been venerated in Celtic Britain (Ross 1967, *passim*). Thus the statuette appears to represent a hybrid figure, a further embodiment of the interplay of Romano-Celtic religious elements around the Roman prototype of Mars which resulted in at least eleven native epithets being applied to the god in Roman Britain (Green 1976, 29–30).

Acknowledgements

I am grateful to Mr. R. Taylor for making the discovery known, to Mr. M. E. Farley of Buckinghamshire County Museum for information on archaeological finds in the vicinity of Chalfont St. Peter, and to Professor J. M. C. Toynbee for her comments. Fig. 1 was drawn by Sheena Howarth, and the plate taken by M. S. Duffy.

R. A. HALL

Bibliography

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Ross, A., 1967. *Pagan Celtic Britain*.
Toynbee, J. M. C., 1964. *Art in Britain under the Romans*.

A BUCKINGHAMSHIRE CLOTH SEAL

The two-lobed leaden seal illustrated here (Plate IX, nos. 1a & b) is a recent find from the foreshore of the Thames in the City of London.¹ Such seals were applied to the edges of cloths at various stages of manufacture and trading to show that the cloth was of good quality, and its origin.² This example is one of a handful of similar seals which have a recurrent design. On one side is a county name around '1611' and a central letter, and the other side usually has '1611' above the Stuart Arms of Britain. The legend (CO)M'BVCKIN(GHAM . . .) can be partly read, the letters in brackets being illegible since the device is not centrally struck. COM' is an abbreviation for *comitatus* (county of) and can be restored by comparison with other seals. The significance of the central letter 'A' is unknown.

Other examples of two- or four-lobed seals of the same series seem to read COM'SOMERSET with a central 'H' (Plate IX, no. 2) and COM'WORCESTER with a central 'B'. These were all found in London.

The cloth trade of these last two counties in the seventeenth century is well known.³ Cloth was regularly sent from the west of England to London for export. The finding of the seals in the foreshore by wharves suggests that they may have come from cloths being loaded on to ships. In contrast, very little evidence of cloth-making in Buckinghamshire, and apparently none for the export of Buckinghamshire cloth at this time has been traced. 'The cloth trade never assumed very large proportions in the county, but a certain amount of weaving and fulling was done, presumably for local use',⁴ and during the seventeenth century 'the local cloth trade seems to have gradually disappeared'.⁵ This seal is thus particularly interesting as evidence that some Buckinghamshire cloth, however little, was reaching London and possibly being shipped further.

This series of seals implies central organisation of the examination of cloth, probably from Blackwell Hall in London. They may indicate a tightening up in the quality examination procedures following criticism in Parliament in 1611 that the searching (examination) was not being carried out effectively.⁶ Alternatively, they may be connected with the gradual expansion and reorganisation of Blackwell Hall, the revenues of which supported the London Christ's Hospital.⁷ 'By 1611 the Hospital had successfully asserted its rights to the collection of hallage on new drapery';⁸ hallage was the fee paid to the Hall for storing the cloth. It is possible the cloth searchers there applied the seals to incoming goods, or, as is more likely, a series of dies could have been dispatched to the separate county stores, like the Wool Hall in Buckingham, for local searchers to use. This Wool Hall too seems to have been connected with the local Christ's Hospital nearby. In 1666 it was included in the Hospital's endowment⁹ and it seems likely the financial management of the Hall here, as in the capital, somehow involved the Hospital Governors. In 1691, when the Hall was partly rented out, and partly decayed, the wool trade having apparently ceased, its revenues were still supposed to go to the Hospital.¹⁰

G. EGAN

1. I am grateful to the finder, Mr. S. Wheeler, for permission to publish an account of this object. The other seal reproduced here is in the collection of Mr. R. Smith.
2. See G. Egan 'Cloth Seals', *London Archaeologist*, Vol. 3, No. 7 (Summer 1978) 177-9 for details of how the seals were applied.
3. *VCH Worcs.* II (1906) 288-293 and *VCH Somerset* II (1911) 408-413.
4. *VCH Bucks.* II, (1908) 128-129.
5. *Ibid.*
6. *A Record of Some Worthie Proceedings in 1611*, published in 1641, 35.
7. *VCH Somerset*, op. cit., 408.
8. D. W. Jones, 'The Hallage Receipts of the London Cloth Markets. 1562- c. 1720', *Economic History Review*, XXV, no. 4, 576.
9. *VCH Bucks.* III (1925), 486.
10. *Report of the Commissioners Concerning Charities*, Bucks, 1815-39, Vol I, 64, citing Commissioners' Report 1691. I am indebted to Mrs. E. Elvey for bringing this reference to my attention.

A ROMANO-BRITISH FACE-URN FRAGMENT FROM THE BANCROFT ROMAN VILLA, MILTON KEYNES, BUCKS.

The subject of this note is a fragment of a pottery jar in orange fabric bearing the depiction of a human face in relief (Fig. 1). The potsherd was a surface find at the Bancroft Roman Villa (formerly known as the Bradwell Roman Villa) (N.G.R. SP 826 404) in 1976, in the course of excavations directed by H. Stephen Green, then Field Archaeologist to the Milton Keynes Development Corporation. The present location of the sherd is the Bradwell Abbey Field Centre, Bradwell, Milton Keynes, Bucks.

The potsherd is made of a coarse orange ware and is part of a cooking or storage vessel. The fragment is too small to correctly estimate the size of the complete pot, but the rim diameter was probably in the region of 15 to 20 cm. The present maximum measurements of the fragment are 6.5 x 4 cm. The sherd takes the form of part of a human face, of which half of the nose and one eye survive. Below the rim the clay has been pinched and scored to produce a frilled or crenellated effect, possibly designed to imitate hair or eyebrows. The eye has been formed by pushing out part of the surface of the vessel from the inside and making a horizontal groove to indicate the eye-lid. The nose was portrayed by applying a piece of clay below the rim.

The face-urn fragment represents one of a large number of face-pots found in several areas of Roman Britain (Green, 1976, 47; Perring, 1977, 253–282). An almost identical pot comes from Verulamium, Herts. (Green, 1976, 206). The Hertfordshire example is a large globular vessel, c. 18 cm. rim-diameter. The similarities between this pot and the Bancroft fragment, together with the proximity of the two sites, makes it feasible to speculate that the Villa fragment may have come from a kiln in or near Verulamium.

There is a certain amount of evidence to suggest a ritual significance for this type of vessel (Green, 1976, 47; Green, 1980). The face-pot from Lincoln was dedicated to Mercury (Green, 1976, 163, pl. XXVIIId), and in this connection it is of interest that the only other ritual item from the Bancroft Villa comprises a carrara marble figure of a cockerel, classical emblem of Mercury (Green, 1974, 381–383); The cult represented by this sculpture would appear to have been entirely classical, whereas the face-urn seems to represent something much more barbaric (Rigold, 1969, 98). However the equation of native with Roman divinities is common in the Roman provinces; there is no reason why a small domestic shrine at the Buckinghamshire villa should not have received ex-votos from both Roman (or thoroughly romanized) and less classically-minded devotees. One should not, however, be other than extremely tentative in ascribing the face-urn to any specific cult; the object may portray Mercury, but it may equally represent an unknown local godling.

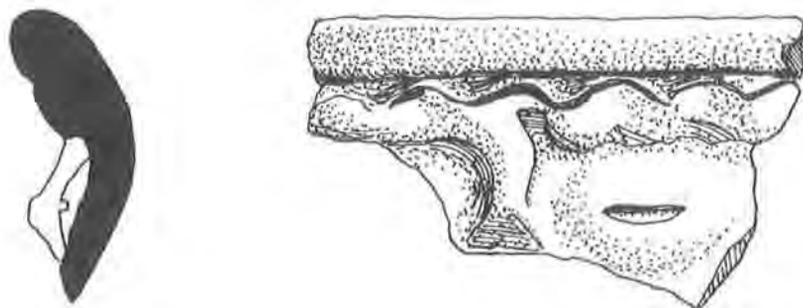


Fig. 1. Face-Urn fragment from the Bancroft Roman villa. (Scale 1:1).

Acknowledgements

I should like to express my gratitude to Mr. Eric Aldhouse for his illustration of the face-urn fragment. I also wish to thank Milton Keynes Development Corporation for permission to publish this note.

MIRANDA GREEN

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Green, M. J., 1980. 'The Bancroft and other British Face-urns', *Bulletin of the Board of Celtic Studies*, forthcoming.
Perring, D., 1977. 'Aspects of Art in Romano-British Pottery', in Henig, M. & Munby, J., ed., *Roman Life and Art in Britain* (British Arch. Reports, No. 41, 253–282).
Rigold, S. E., 1969. 'The Roman haven of Dover', *Arch. J.*, Vol. 126, 78–100.

A TWELFTH-CENTURY LEAD BULLA FROM MISSENDEN ABBEY

In June 1977, Mr. Tone found a lead *bullā* in the area of Lovers Walk in the grounds of Missenden Abbey, (Fig. 1).

Bullae were seals attached to the bottom of official papal edicts or bulls, so it is appropriate that one should be found in the precincts of a monastic establishment. The Missenden *bullā* was issued by Pope Alexander III (Pope 1151–1189) so must have been part of an early edict to the Augustinian house which had been founded in 1133.

Alexander III spent much of his papacy in exile in France because of a feud with the Holy Roman Emperor, Frederick I. He was much in contact with England, being the main arbitrator between Thomas Becket, Archbishop of Canterbury and King Henry II. It is not clear from the records of Missenden Abbey who was abbot at this time, but it would either have been the first abbot, Daniel, who is mentioned in 1133 and in 1145, or his successor, Peter, mentioned in 1163.

The obverse of the *bullā* reads ALEXANDER PP. III, within a framework of dots, and the reverse SPA SPE surmounting two rather crude representations of Saints Paul and Peter respectively. These two saints are the symbols of papal authority, St. Peter having always been regarded as the first pope. The reverse also has a framework of dots, although incomplete, with the dots extending around the head of St. Peter to represent his hair. Between the two is a cross. A diagonal score across this side



Fig. 1. Great Missenden Bulla (Scale 1:1);.

is recent. The *bullae* has an average thickness of 6 mm., the width across its widest dimension being 36 mm. It is now in the Buckinghamshire County Museum, Aylesbury, accession number: 158.79.

The earliest examples of *bullae* date from the mid-eighth century, the designs and shapes altering gradually over the years. The overall design of the present example dates from 1100 and continued with various modifications until about 1450. The die for the obverse had, of course, to be changed for each new pope, whilst the reverse continued to be used until wear or damage rendered it obsolete. The Missenden *bullae* is likely to have been one of Alexander's earlier issues, since the obverse is much clearer than the reverse, the die of which was obviously much worn when cast.

Although the only other *bullae* in the County Museum was not from a monastic site,¹ several have been recovered from excavations at ecclesiastical establishments elsewhere. One from Waltham Abbey² is also of Alexander III's papacy. Other recorded and illustrated *bullae* include one from Shaftesbury Abbey, Dorset³ and is of Martin V, pope 1417–1431, and another from Chester,⁴ found during the Roman amphitheatre excavations, some 400 m. from Chester Abbey. Also the Buckinghamshire Archaeological Society has a papal letter of Boniface IX with *bullae* attached, addressed to the Canons and Chapter of Southwell, Notts, 1390.⁵

The drawing of the Missenden *bullae* is by Melanie Steiner.

ANDREW PIKE

1. Bucks County Museum acc. no. 364.12.
2. *Med. Arch.* 14 (1970), 168.
3. *Ant. J.* 34 (1954), 189–190.
4. *Arch.* 105 (1976), 195, 197.
5. Bucks. Arch. Soc. ref. no. 5a/18.

A ROMAN SITE AT WALTON, MILTON KEYNES

Supplementary note on the pottery from the site.

Subsequent to preparation of the pottery report on the Roman pottery from Walton (Mynard & Woodfield, *Recs.* XX, 1977, 351–383), further study of locally found wares and comparison with material found farther afield, shows the report to require amendment in two respects.

1. *Severn Valley wares*. Types K, L and C at Walton.
Types K and L have now been conclusively identified by Peter Webster, B.A., M.Phil., F.S.A., of University College, Cardiff, as Severn Valley ware though this identification did not rule out the possibility that some of the vessels might be local imitations. Type C has, in addition, been identified as reduced Severn Valley ware. (See discussion under types K and L). Mr. Webster writes "I was aware of certain forms from Oxfordshire which looked as if they had Severn Valley affinities but was unaware of any as far east as Buckinghamshire". The precise source of this ware remains uncertain though Mr. Webster thought it had affinities with that produced in the Gloucester area.
2. *Black burnished wares*. It is now felt that despite some very close similarities in form and fabric of a small number of sherds that none of the material on this site can be ascribed with total confidence to either of the two major B.B. production centres. The difficulty, always considerable in the absence of cooking pots (itself significant), is increased by the small size and eroded condition of much of the pottery. The vessels would seem all to represent imitations of greater or lesser competence, but it is the atypical burnishing which is the final casting point against their being either B.B. 1 or B.B. 2.

Both of these points are of some importance for current research in the trading and distribution of Roman pottery within the Province of Britain.

CHARMIAN WOODFIELD

A MIDDLE BRONZE AGE 'CHISEL' FROM IVINGHOE

During 1977 a bronze 'chisel palstave' (Fig. 1, left) was found in the back garden of a bungalow in Ivinghoe Aston, Ivinghoe, (SP 9535 1805).¹ Soil from adjacent gardens and roadworks had been dumped on the bungalow site before its construction so there is an element of doubt about its original location. As its type name indicates, it is a slender implement with sides almost parallel and an expanded cutting edge. Below the stop-ridge is a depressed 'shield' pattern. There are slight traces of ribbing in the haft. The axe is in mint condition, 129 mm. long and weighs 150.23 g. The metal was analysed by courtesy of the British Museum Research Laboratory, and Dr. P. Craddock kindly reports as follows:

'The chisel was sampled with jeweller's drill with a size 60 bit. About 20 mg. of clean drillings were collected for analysis by Atomic Absorption Spectrometry. The chisel contained the following elements (%):

Cu 86, Sn 12.4, Pb 0.3, As 0.2, Ni 0.18, Fe 0.04, Co 0.01, Bi 0.01, Ag 0.025, Sb 0.005; Mn, Au, Zn, and Cd sought but not detected.

'The precision of the results is $\pm 1\%$ for major elements and $\pm 20\%$ for trace elements. All elements could be detected down to at least 0.005% in the metal. The composition is typical of the British Bronze Age'.

One implement of this type has previously been recorded from the county (Fig. 1, right). It was

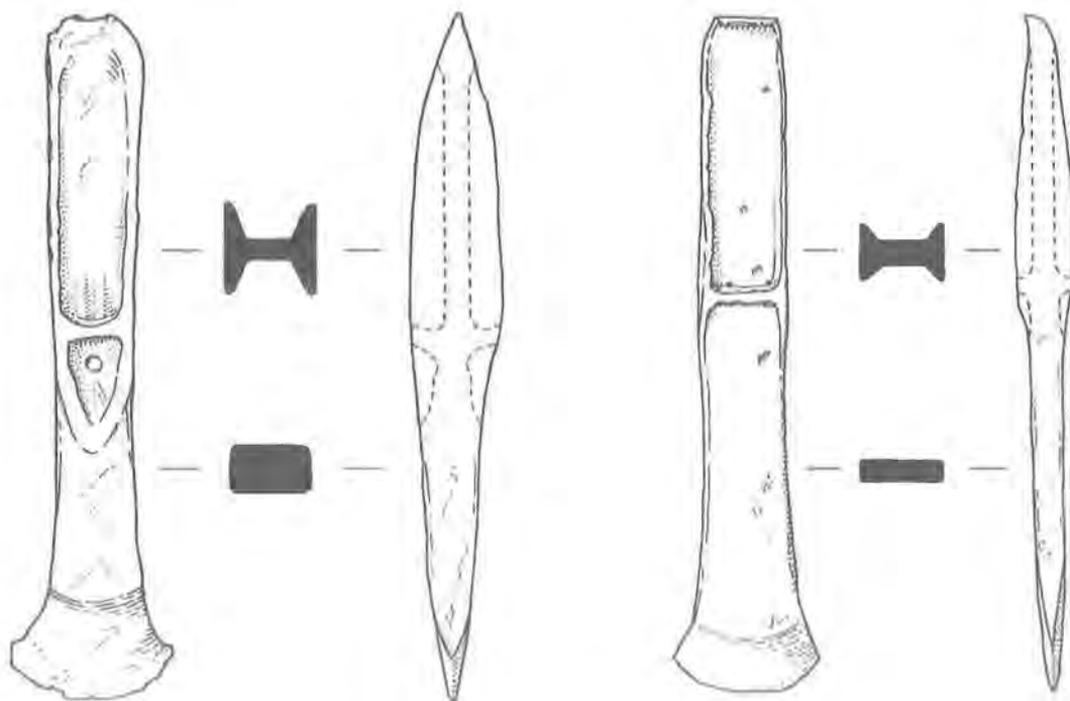


Fig. 1. Chisels from Ivinghoe (left) and High Wycombe (right). (Scale 2/3).

found near High Wycombe (SU 8546 9394 approx.), some time before 1924;² and is fairly corroded with some superficial damage. It is 127 mm. long with a cutting edge 26 mm. wide and a maximum thickness of 11 mm., considerably more slender than the Ivinghoe example. Its stop-ridge is also very slight, being only 3 mm. deep. The butt end has been bent over.

The term 'chisel palstave' was coined by Hawkes for the National Bronze Implement Index.³ He defined them as being of palstave form but too slender for normal axes and never looped. Rowlands⁴ regards the group as flanged chisels and lists about two dozen from Southern England of which a few have the blade transversely mounted adze-style. Many have a shield pattern design beneath the stop-ridge like the example from Ivinghoe, and these appear to be concentrated in East Anglia. Although none are known from hoards, all are presumed to be Middle Bronze Age in date, the shield pattern in particular mirroring a well known palstave style.

Whether they were really used as chisels set in a conventional handle, or as axes or adzes mounted in an angled handle is a problem not likely to be easily resolved. The butt end of the Wycombe example has, however, apparently been hammered, and since it has a singularly slight stop-ridge, it could be that it was hafted as a chisel and, the handle having split, its disgruntled owner carried on using it without.

MICHAEL FARLEY

1. The palstave belongs to Mr. and Mrs. Reynolds, in whose possession it remains. It was brought to the attention of the Museum by Mr. Megson. A replica is at Buckinghamshire County Museum, Acc. 536.78, ref. CAS 2486. The drawings are by Mrs. Barbara Elliott.
2. Previously noted in *Recs.* 11 (1925), 349–50 and pl. 1. County Museum Acc. No. 86.24, ref. CAS 0167.
3. Department of Prehistoric and Roman Antiquities, British Museum.
4. Rowlands, M. J., 1976. 'The Organisation of Middle Bronze Age Metalworking in Southern Britain', *BAR* 31, 44–45 and pl. 34.

THE RAILWAY COMPANY'S SCHOOL AT WOLVERTON

In an earlier paper I showed how the London and Birmingham Railway Company built up a 'new town' at Wolverton where the workshops and the Grand Central Station were situated. Many people migrated here in search of employment. The Company built houses near the station; the roads in which these homes were put up were named after the Chief Officials of the Company: Carr Glynn, Dockray, Ledsam, Moorsom and others.¹ In order to help people settle down and feel at home in the 'new town' the Railway Company encouraged and materially helped both the Anglican and Methodist Churches.²

The children of the workers were not neglected – the 'Wolverton Station Day Schools' were opened by 1848. As might be expected from the date these schools were closely connected with the Anglican Church and were also fee-paying. A copy of the rules of these Schools still exists and is on display in the Long Gallery of the Transport Museum at York.

'These schools were erected by the Company for the benefit of the employees' children. They are open to all sects and denominations without favour or preference (despite close links with the Anglican Church through its priest). All expenses were defrayed by the Company'.

A strong emphasis was placed on punctuality. Rule 1 states that no child will be admitted (except for reasons quite satisfactory to the teacher) after a quarter past nine in the morning and a quarter past two in the afternoon.

Rule 2 states 'Holidays: the whole of Saturday'.

Regular attendance was deemed essential: rule 3 states that: 'strict enquiries will be made after every absent child and the reasons for such absence reported to the Clergyman.'

As was usual, parents had to pay fees: rule 4 stated that: 'no child will be allowed to remain in school, if the weekly payment of one penny be not made.' A chore with which present day teachers are not concerned, although its modern counterpart is, I suppose, dinner money.

In these days when the lack of nursery school places is lamented in many quarters rule 5 is of interest: 'no child shall be admitted under the age of three years.'

Rule 6 is concerned with complaints: 'they had to be made to the Clergyman in the presence of the child's teacher.'

Rule 7 states that: 'the Anglican Priest, the Rev. George Weight MA earnestly requests the parents to remember that the benevolent interests of the Company cannot succeed unless they do all in their power to compel the children to observe the regulations of the Schools.' Few present day teachers would deny the efficacy of this rule, but they might not be so happy with the following: NB 'The Clergyman hopes to form a select class of boys and girls who, for two pence a week extra, will receive instruction of a higher order. The money will be used for the purchase of models which will be the property of the school.'

P. S. RICHARDS

1. Richards, P. S., 1976. 'The influence of railways on the growth of Wolverton' *Revs.* 17, 115-126.
2. Richards, P. S., 1969. 'Methodists and the Railways: the story of Wolverton' *Proc. Wesley Hist. Soc.*, February, 20-24.

Strangely enough there is not any reference to these Schools in Hyde, F. E. & Markham, S. F., 1948, *A History of Stony Stratford*.

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BLEDLOW CROSS

In 1937 Lindsay Scott, in *Antiquity*, quoted a reference in the *Calendar of Patent Rolls 1350* to the name Henry atte Crouche of Bledelowe. Since 1937 therefore all attempts to date the turf-cut Cross have included a discussion of Henry's name: was atte Crouche his surname, or did it mean that he lived at the Crouche (or Cross) of Bledlow?

Some authorities, including Mawer and Stenton in *Place-names of Buckinghamshire*, have taken the name to refer to the Cross on the hill and so to show that it existed in 1350. Others have considered the 1350 reference to be ambiguous, as Elliott Viney described it in his Note in *Records*, Vol XVIII Part 5, 1970.

It is here suggested that the problem may be solved if it can be shown that the reference was probably to *another* Bledlow Cross, rather than to the turf-cut Cross.

The evidence for this suggestion is in the first edition of the one-inch Ordnance Survey map, dated 1822. For it shows that the cross-roads now called Cross Lanes (and shown as such on O.S. maps) was known in 1822 as Bledlow Cross. This cross-roads is where West Lane and the road on to Skittle Green cross the Lower Icknield Way, the B.4009.

It seems reasonable to suppose that Bledlow Cross was the long-established name of the cross-roads and that Henry was more likely to have lived here, in the village, than on a steep and inhospitable hillside.

Incidentally, the 1822 map does not show the turf-cut Cross, but we know from a Note in *Records* Vol. II that it was "completely overgrown" at that period.

I am indebted to Mr. Edward Craig for lending me his copy of the 1822 map and for drawing my attention to the old name for Cross Lanes.

F. H. PAVRY

THE MUSEUM

The most interesting development during the year was the approval by the Manpower Services Commission of a STEP project for the employment of five graduates or their equivalent for a period of twelve months. The purpose of the scheme is to collect and collate valuable information on the natural, historical and social environment of Buckinghamshire which is at present being lost. The information will be used to supplement the services provided for education, for conservation of the environment, and for the general benefit of the community. As a result of this project the information data base at the Museum will be greatly augmented, and five people have been appointed: an archaeologist to plot sites from air photographs on to maps; a historian to undertake research into aspects of local history; a teacher to work on the history of Aylesbury; a botanist and a zoologist to improve our records. The project started on the 1st October, 1978.

Reference is made elsewhere in the *Records* to the excavations at Buckingham and Ravenstone carried out with grants from the Department of the Environment.

A number of new displays have been prepared and in particular Stewart's Euphonicon, an unusual piano patented in 1841, which has been in the Museum's possession for over seventy years, went on permanent display during this year. It is shown in a room setting of the 1840's, with two figures wearing contemporary evening dresses. The instrument, of which very few other examples are known to be in existence, has a particularly ornate case and was probably commissioned for Claydon House. The major temporary exhibition held was 'Call to Arms', arranged to commemorate the sixtieth anniversary of Armistice Day 1918 in conjunction with the Buckinghamshire County Record Office, which provided the majority of the exhibits. It was an opportunity to see for the first time part of the Record Office's large collection of First World War recruiting posters. It proved very popular.